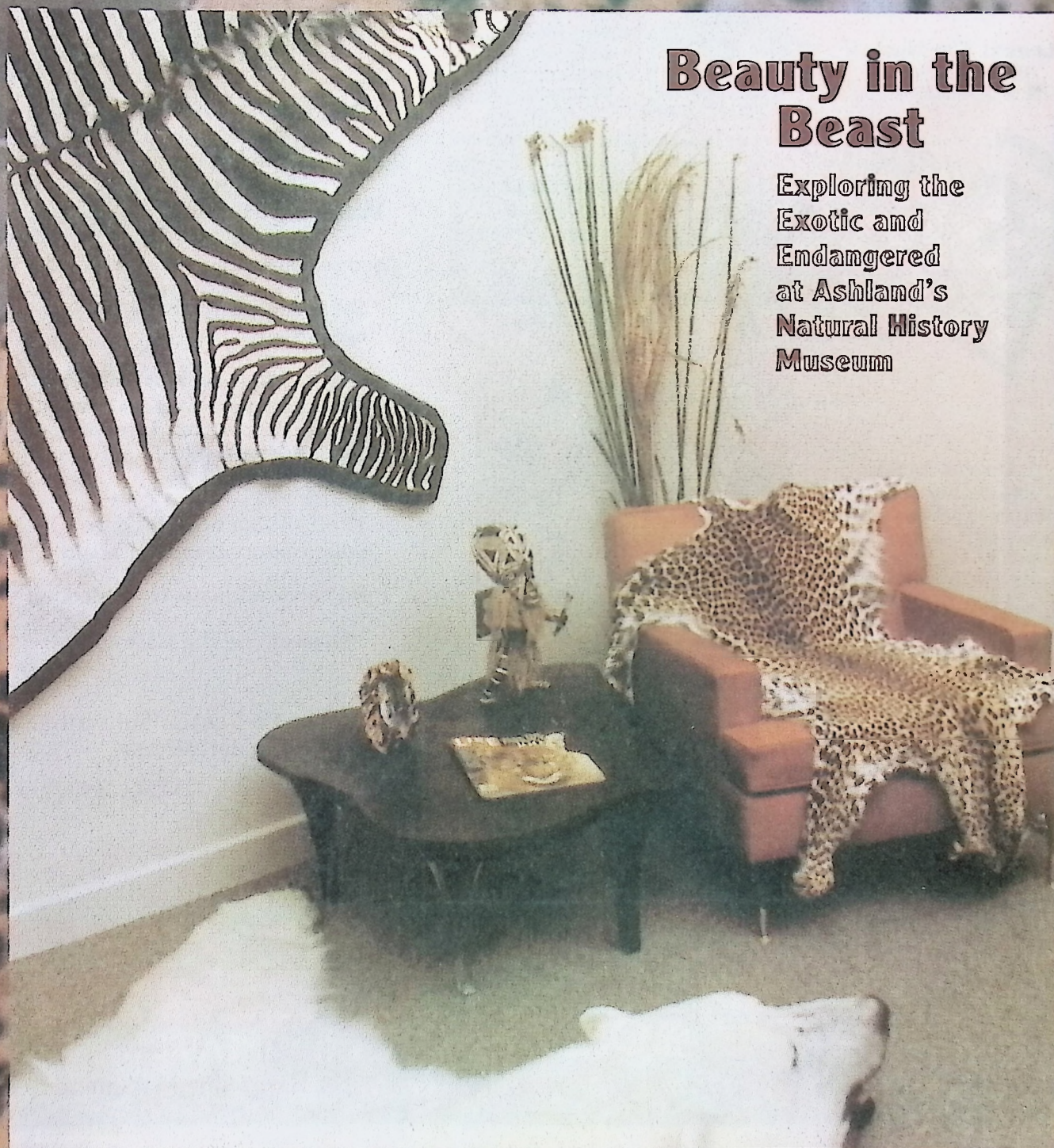


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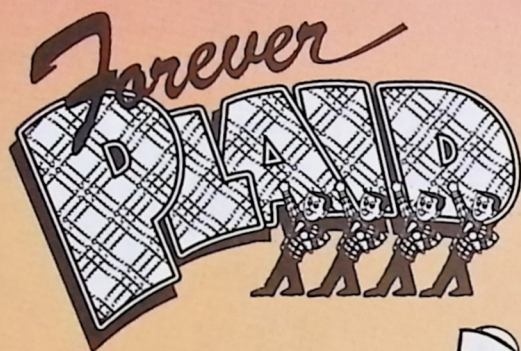
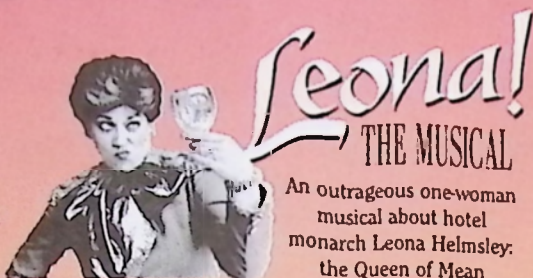
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Domination and Harmony by Stephen Braun will be on exhibit at SOSC's Gallery at Stevenson Union this month. (See Artscene for details.)

ON THE COVER

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Photo by Natalie Brown

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JANUARY 1995

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The true test of any community comes during its darkest times. Christina Alexander looks at how the town of Coquille is coping with a tragic loss, and finding that darkness can lead to light.

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TUNED IN

Ronald Kramer

The 104th Congress and Public Radio

Public radio was limping a little under the 103rd Congress. In September public broadcasting suffered its first rescission of already appropriated funds within the current biennial appropriation. This action, and other scuffles over the Objectivity and Balance amendment of 1992 and appropriation levels which are usually at less than 75% of congressional authorization levels for public broadcasting, have all contributed to a sense of uncertainty over the outlook for our historic partnership with the federal government which created America's public broadcasting system. That was before the election.

January, 1995 finds the opening of a new congress and abundant indications that change is in the air. (Maybe less so than voters had anticipated or hoped for but, nevertheless, a good deal more than would have been the case if the recent election had not produced so many upset results.) Public radio's prospects in the new congress are far more difficult to divine than was the case just two months ago.

Rep. Armey, new majority leader of the House, has for a long time been on record as opposing any federal support for public broadcasting. A couple of years ago he co-sponsored legislation to that effect. Sen. Pressler, new Chairman of the Senate Commerce Committee (which has jurisdiction over broadcasting legislation) spoke reasonably derisively about public broadcasting when he was quoted as saying that Rush Limbaugh could draw a crowd of thousands in his home state of South Dakota and public broadcasting would be lucky to get a crowd of ten.

Sen. Dole, new leader of the Senate, is

probably more moderate in his views. I heard him speak to public broadcasters several years ago and, while he disagreed with many news

and journalistic aspects of public broadcasting, he valued the programming we provided overall. He went on to note that he was personally a member of his local station in his home state of Kansas.

Rep. Gingrich, new speaker of the House, however, has on several occasions announced that he believed all federal support for public broadcasting should be halted.

It's hard to know what

this Congress will do.

But here are some truths I do know.

From the inception of radio in 1920 throughout the next forty-six years of broadcasting's history, private industry (and private philanthropy) did not successfully establish a public broadcasting system in this nation. It required discrete federal action, in 1967, to do so.

Listeners clearly value the non-commercial nature of public radio. The absence of commercials, and the limited nature of underwriting announcements which are required by the FCC, are important to listeners' sense of ownership and commitment to public radio. At present, we are nearing the benchmark limits of listeners' tolerance for these reflections of private investment in public radio.

For most public radio stations there are three types of revenue: Federal, licensee and privately earned funds. Licensee funding comes from a parent organization (in our case Southern Oregon State College), because the station's licensee shares the station's commitment to public broadcasting, and because the station helps the licensee accomplish portions of its broader mission

and purposes. Both licensee funds and Federal funds come essentially as block grants. They are hard dollars—not speculative ones—and generally don't require much, if any, cost on the part of the station to raise. All private funds, however, involve costs of solicitation, just as any commercial station needs to spend money to make money. In the case of public radio these costs include postage, staff time, printing, telephone services and other costs associated with the solicitation and maintenance of income from individual membership, foundation and business grants and special events. Thus, all of the private funds supporting public radio carry cost elements, with only the net revenue being available to help support the actual costs of broadcasting.

Public radio in the U.S. has been set up as kind of a nationalized service with localized control. The result is that there is a narrower range of difference in budget, and quality, between the largest stations in the largest cities and the smallest stations in the most rural communities than is the case in commercial radio. Federal support is the lever which has helped to equalize those opportunities, burdens and responsibilities. The largest cities have more headroom for membership and business/corporate income than do smaller rural stations. Thus, rural America is least able to handle the consequences of substantial reduction—or elimination—of federal support for public radio. The consequences of shifting an increased portion of operating costs to listeners or businesses is an increase in stations' operating expenses (to cover the cost aspects associated with that revenue) and probably an increase in the intrusive nature of the revenue generating requirement into programming.

Public radio is approaching a crossroads as the 104th Congress opens. The debate may call into question our most central assumptions about this system, testing its survivability. Certainly, the government's commitment to assuring that public radio is available in rural America will be challenged.

I, for one, have never shirked much from the idea that it was desirable—in fact necessary—for there to be an up/down debate on the floor of the Congress about the need for public radio in this nation. I recently asked one of our Congressional leaders what most members of congress might answer if asked the question: Why is the federal government in partnership with the colleges, universities and public radio stations of this nation to assure that public radio service is provided? He

CONTINUED ON PAGE 17

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SPEAKING OF WORDS

Wen Smith

Objects in Mirror

Years ago I wrote a weekly column for my high-school newspaper and called it "Morsels of Madness." It offered no sustained argument or thesis, just a collection of brief and pithy lines, like "The search for tomorrow began yesterday."

Quips like that, I thought, expressed deep insight and a grand philosophy of life.

Some years later I struck a snag. How did I know my bright and wise lines were original? Now and then it was embarrassing to recognize the essence of one of my epigrams in the work of some joker like Mark Twain or Oscar Wilde or Ambrose Bierce. So much of what I had done had been done better long before me.

I knew then that to avoid being an unwitting plagiarist, I'd have to know what others had already done. I'd have to study the past, history and literature.

It was a heavy but pleasurable undertaking. As it progressed, I discovered thousands of bright and pithy epigrams that made me say, "I wish I'd written that."

For a time I read but didn't write. And I worried. Was I paying too much attention to the past? I found Emerson saying, "Reading is for the scholar's idle hours." Shouldn't I spend my best hours writing, not reading? I heard Henry Ford saying, "History is bunk." I couldn't agree with him, but I did see his point. How could I get ahead if I always had my eye on the rear-view mirror?

These thoughts came back one recent day as I was washing my car. On the side mirror, under the grime, I found the message, "Objects in mirror are closer than they appear."

What a timeless line! Its author, anonymous, probably a technical writer for the automobile industry. But I recognized it instantly as a morsel of sanity, and I had the old pang: "I wish I'd written that."

History is my rear-view mirror. Like Alice, I realize that everything in the looking glass seems reversed, except that right and left are still right and left. And I discover the most important thing of all: "Ob-

jects in mirror are closer than they appear."

The truth of that struck me again when in my bathroom mirror I saw the face of my dad. I grow older, and the legacy to my physiognomy is getting clearer. My originality fades into plagiarism. And I think of Wordsworth's much-quoted line, "The Child is father of the Man."

That face in the mirror reminds me that whatever my past, it pays to know what can be known of it. To deny it or ignore it is to leave headprints in the sands of time.

Nowadays I hear a lot of people saying history is bunk and must be revised. Their version of history tells it not as it happened, or is said to have happened, but as they think it should have happened. What those revisionists overlook is that even in the clouded mirror, what's right is still right.

The search for tomorrow began yesterday. Yes, I missed the beginning, but I can always look into the mirror of history. Until I know what happened there, I'll never know that what I'm doing is either original or bright.

As I look into the rear-view mirror, the past is right behind me, and catching up. Soon enough, I'll be part of it. Let others, if they wish, deny that it happened or deny that it's important. They too will discover the truth before long: "Objects in mirror are closer than they appear." ■

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.

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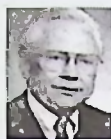
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JEFFERSON OUTLOOK

Russell Sadler

Republicans Take a Spin in Washington's Revolving Door

From Rush Limbaugh to National Public Radio, the national media are in a frenzy over the Republican takeover of congress. It's a "sea change," a "tidal Wave," a tsunami! There is less here than meets the eye. The Republican takeover of congress just changes the letterhead on the permanent government that controls Washington. If recent history is any guide, the faces will change, the rhetoric will change but not much else.

Conservatives still don't get it. Voter frustration is not partisan. Voters are not unhappy with Democrats and cheery about Republicans. They are increasingly frustrated with the agenda of the permanent government in Washington that ignores their interests.

The Republicans were swept in by the fifth twist of a revolving door that has been spinning since voters dumped bumbling Jerry Ford for the conservative Jimmy Carter in 1976. Carter's conservative agenda of deregulating banks and airlines was not what the voters were looking for. In 1980 the second twist of the revolving door dumped Jimmy Carter who told us government couldn't solve all our problems for Ronald Reagan who said government was our problem. A Republican majority in the U.S. Senate slipped into the revolving door on Reagan's coattails. Reagan's rhetoric was soothing but the Senate's performance unconvincing. The third twist of the revolving door expelled the Republicans majority in the Senate and handed control back to the Democrats. The fourth twist of the revolving door dumped George Bush, Ronald Reagan's heir apparent who insisted government was the problem, for Bill Clinton who said government could solve our problems. The fifth twist of the revolving door, expressing building voter frustration with politicians who fail to deliver on their promises, handed Bill Clinton his head and invited Darth Dole and Grinch Gingrich to

show what they could do. There is no partisan pattern to these entrances and exits. In their post election euphoria, neither Dole nor Gingrich seem to realize that they, too, are caught in the revolving door that can throw them out at any time.

The Republicans appear to have learned little from their experience in the revolving door in 1981-86. No sooner did voters give them control of congress Tuesday than Republican leaders began singing the litany of the permanent government in Washington—tax cuts, bigger defense spending, selling government land and assets to private investors—conducted by their Heritage Foundation choirmasters. This self-described "think tank" is a tax exempt public relations mill that hires intellectually pliable psuedoacademics to give their corporate contributors' political prejudices a patina of academic legitimacy. It is the ringmaster of the permanent government in Washington.

The renegade Ross Perot rocked this cozy arrangement in 1990 by giving a voice to the growing frustration outside the Beltway. But Clinton won the presidency and the issues Perot raised were promptly stifled by the ideological thought police inside the Beltway. Most of the Washington Press Corps was again singing along with the Heritage Foundation and the Wannabes, George Will, Thomas Sowell, Malcolm Forbes, Jr. and other choristers of the permanent government.

A political science professor at the University of Oregon anticipated the voter frustration driving this revolving door in 1967. Dr. Jarold Kieffer was assistant to Arthur Fleming when Fleming was Secretary of Health, Education and Welfare in the Eisenhower administration. Fleming became President of the University of Oregon in 1961 and Kieffer came with him. He taught a course in Federal Public Administration. In class, Kieffer got into a debate with beligerently conservative student who had

read a bit too much Bill Buckley and who felt the federal deficit would bankrupt the country within the decade.

"The deficit," said Kieffer, "is not a serious problem as long as it remains small and we owe it to ourselves. But if the deficit grows, the payments on the interest become a larger and larger portion of the federal budget. There is a limit to what people are willing to pay in taxes. Eventually the fixed costs of government and interest on the national debt could soak up all the money people are willing to pay."

"Then," said Kieffer with uncommon prescience, "there will not be enough discretionary revenue to solve people's problems. That could lead to a series of one term presidents and a revolving door in congress as voters become frustrated with elected officials who cannot do anything about their problems."

Today, the federal government is broke. Jerry Kieffer's revolving door at the White House and Capitol Hill has been spinning since 1976. Interest payments on the national debt are the second largest item in the current federal budget, right behind military spending. The Federal Reserve sees inflation in every economic statistic and raises interest rates stifling the U.S. economy to protect the principal of the foreign nations that loaned us their money during the Reagan reign of borrow and spend when the national debt tripled. The U.S. Treasury borrows nearly \$1 billion every Friday to make interest payments on money we have already spent while congress pompously postures about cutting taxes further or continuing spending as we are.

In the 1980's the Republicans blamed Reagan's failure to balance the budget on the Democrats. Now they control both houses of congress. They will be held accountable for their inability to govern. On November 8th, the Republicans ran out of scapegoats. There are no more excuses. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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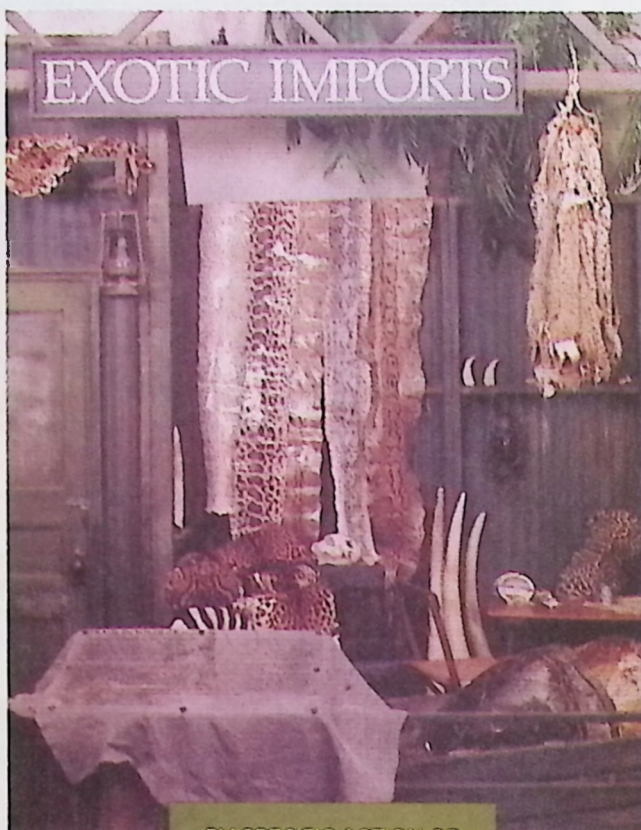
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Beauty in the Beast

Exploring the Exotic and Endangered at Ashland's Natural History Museum

There are no easy answers. That may always be the truth in interactions between living beings – but it's especially true in the quest to balance the needs of all species, now that humans have achieved dominance to the point of obliterating others. The unique degree of control which humans have developed over their environment gives the race an almost godlike ability to decide the fate of all species, including their own: by specific action or mere inattention, humans are capable of rendering nearly any animal endangered or extinct, including dogs and Democratic congressmen. Yet the incompleteness of that degree of control leaves humans in danger of ruining the entire planetary habitat, by successfully arranging massive human survival without the ability to see the complete consequence.

Nowhere is the difficult and odd relationship between human behavior and the fate of other species more evident than in "Beauty In The Beast," the superb exhibit currently on view at the Pacific Northwest Museum of Natural History in Ashland. Jointly sponsored by the museum and the U.S. Fish and Wildlife Service Forensics Laboratory, the exhibit displays illicit products made from animals which the museum chooses to label "exotic," with the awareness that any animal could become exotic (or extinct) if human insensitivity to its needs is sufficient. The exhibit displays an array of products in contexts which range from exquisite to tasteless, including one reminiscent of a game hunter's trophy room from the last century; an



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FEATURE BY

Eric Alan

PHOTOS

Natalie Brown

Asian apothecary stocked with tiger bone and elk antler remedies, as well as sea turtle soap; expressive, elegant carvings of African ivory; and the ridiculous kitsch of an apparently plasticized Caiman crocodile, in death forced to hold an ashtray and fake cigarette on its humiliating pedestal. With many other products made from coral, abalone, polar bears, elephants, zebras, tigers, rhinos, snakes and life of all sorts, the exhibit is both heart-breakingly beautiful and mortifying. And though the range of products displayed is broad and deep, it only represents a tiny percentage of the 300,000 products which fill the bulging forensics warehouse across the street – a veritable Wal-Mart of illicit goods.

In these products, beauty may be made from abuse, or great effort may be expended to turn exquisite life into hideous kitsch. But either way, when enough pressure is placed on the animals' populations as a result, another result is clear: endangerment or extinction. According to the museum's exhibit, experts estimate that 25% of the world's species may be faced with extinction in the next 30 years. And though the primary cause of this is habitat loss, the second leading cause is trade in products such as those displayed. Products which are primarily consumed by individuals in the United States: no other country comes close to creating equal demand.

Museum director Ron Lamb says that his goals in presenting the exhibit are therefore threefold: "I'd like to create awareness of the tremendous diversity and beauty in our exotic wildlife... After

that, an understanding of why there's a problem; which is basically showing that there's a problem because people want these things... And on the third level, far and away the most important level, that we should be developing a commitment to wisely steward those resources [of wildlife and habitats]... The lessons are universal." He emphasizes that, for an individual, it's far easier to stop consuming illicit wildlife products than it is to prevent habitat loss; and that the exhibit was designed to focus on creating an awareness of the difference that individuals can make.

The universality of the lessons means that though most of the products displayed have their origins in Africa, Asia, or South America, the exhibit bears directly upon choices made by people in the Pacific Northwest. Steady consumption of these products occurs here; and here too, a primary threat is through habitat loss. According to Ron Lamb, the habitat threat is especially great for grizzly bears, wolverines and other animals "which require large, relatively unobstructed wilderness areas to live... Animals that have huge territories and home ranges, and simply do not tolerate incursion by humans." And trade in illegal products originates here, as well. Forensics lab director Ken Goddard reports that this includes bears killed for their gallbladders, as bear gallbladders are viewed in Asia as having potent medicinal properties; it also includes elk, moose, and deer killed for their horns, especially when the horns are in velvet, as the horns are reputed to have highest potency then.

Balancing the local needs of humans and environment becomes a very difficult tight-rope act, with the Pacific Northwest acrimoniously divided regarding the relative importance of environmental protection and economic development. The museum carefully takes a position of non-advocacy, in this exhibit and all, to avoid becoming a mere preacher to particular converts on any side of any fence. Ron Lamb is thus careful to point out that "Beauty in the Beast" does not condemn the use of animal products in all contexts. On the contrary. "We wear animal products all the time, on our feet, around our belts. Human beings consume other animals – we're omnivores. I'm not against that. We have to, to function. It's just that there are certain things with certain animals that result in danger to the population, and we need to think about those kinds of things... recognizing that no matter what you do in the environment, there

are negatives as well as positives. It's trying to balance those, and coming up with the best use of the resource for the people who live in the area without damaging the resource. It goes back to that very old and trite saying: wise use."

But again, there are no easy answers. Wildlife products become divorced from their contexts of time and species condition; products result from behaviors that might have once been acceptable but are no longer; and practices of philosophical and religious significance come into play. Ken Goddard speaks of the difficulties in passing judgment against many of the actions that create these products: "It's not just the greed, the money [that causes these products to be made]. There's beauty and art involved. And there's culture. And you get religious and cultural issues mixed in with all that. You have to be careful when you go to strike out at something, to say that it's horrible, because it may not be horrible at all in many contexts. [For example, with ivory carvings], it's kind of rough on the elephants, certainly, in terms of the ivory. But then if you have an animal die of natural causes, that's a pretty nice use of its tusks. How do you resolve those sorts of things?... I think you need a historical, cultural, and religious context, to make sense out of it."

Both Ron Lamb and Ken Goddard realize that by teaming up the museum and the forensics lab to present this exhibit, there is a danger that a backlash will be created: that is, the sheer beauty of some of the products on display will create a demand for them. "We considered that very diligently," Lamb says. "I think what we've done is to balance the beauty of it with indications of what the problem is... There's a large dose of faith here. And the faith is that if people understand, are aware of the problems, they'll make the right decisions... That's what democracy is about."



"BEAUTY IN THE BEAST"

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THE MUSEUM IS OPEN DAILY.
ADULT ADMISSION IS \$6,
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CALL THE MUSEUM AT (503) 488-1084
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The forensics lab from which these artifacts are lent may be somewhat of a mystery despite this exhibit, even to those who constantly drive by it in Ashland. Its daily operations are private and difficult to exhibit, especially since crime evidence issues and concerns regarding biological and chemical hazards have necessitated ceasing public tours of the lab. Ken Goddard explains that the lab's daily mission is to provide forensics support to wildlife law enforcement officials at the federal, state and international lev-

CONTINUED ON PAGE 31

Ashes to Ashes

How a small town recovers and rebuilds from the loss of an institution

“Coquille is a place that is quiet, not too hot and not too cold. Coquille means seashell, Coquille is a place that is not at war, it has a famous theater called: The Sawdusters! Famous rich people from all over the world come to Coquille just to see it.” This description, excerpted from an essay written by a Coquille fourth-grader, aptly imparts the importance of the Sawdusters and their theater to the community.

When the Sawdust Theatre burned down in a spectacular blaze on July 19th, 1994, it left an enormous hole—not just in the city block it occupied—but in the minds, hearts, and pocketbooks of the City of Coquille.

Everything was lost. All the costumes, hand-painted sets by local artist Vicki McKean-Smith, the music books, and perhaps most poignantly of all, the theater’s scrapbook, which recorded the 28-year history in photos and newspaper clippings. When you look at the photos of the fire in the *Coquille Valley Sentinel*, you see pictures of people holding each other, sobbing in shock and grief.

However, in this moment of sadness and darkness, is there a metaphor, a lesson for Coquille and many other towns like it in our area? Is it possible that some good can come from the loss of something so precious?

Some history is in order to understand fully why the destruction of a 200-seat theater, which held performances of traditional 1890s melodramas in a small southwestern Oregon town, is so



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THE CITY OF COQUILLE.

BY

Christina Alexander

PHOTO COURTESY OF
The World Newspaper

important.

The Sawdusters first performed in 1966 after a group of theater lovers got together to discuss the possibilities of forming a performance group. Many ideas were explored, but it soon became apparent that the most unique and specialized talent in the group centered around “Gay ‘90s” melodrama. Although various other Oregon communities had strong theatrical organizations, none focused specifically on melodrama. Among the leaders of the start-up group, John and Karen Moore had moved from California and had been involved in the development of a melodrama theater in Sacramento. Also present in the group was dancer Dorothy Ley, who, in her youth, had performed with the Imperial Ballet and traveled on the Orpheum and Pantages circuit.

It was clear that the nucleus of expertise in choreography, writing and production lay in the direction of the melodrama genre. The name Sawdust Theatre was chosen to reflect the primary economic base of Coquille at that time—the timber industry.

Over the years, the theater, which offered a new play every season interspersed with *Olios* and *Vignettes*, grew from a 130-seat venue to 200 seats, and ticket prices went from \$2 to \$10. It evolved from a stock company to a non-profit organization in 1983. Each production involved between 65 to 75 volunteers. The Sawdusters have always been civic-minded, holding many benefit performances for community organizations.

Visitors are, as Sawduster Rita Todd says, “ab-

solutely astounded by the quality of the performances, costumes and sets. People don't expect such elaborate costumes—they expect that it will be something just sort of thrown together." It is the volunteers' commitment and love for the theater (some of the original members are still on the board and still performing) at every level—from performers to writers, stagehands, costume and set designers and builders—that is often cited as the key to the Sawdust's success.

As with so many communities in our region, the economic base of Coquille began to change over the last several years. In 1966 Coquille had two large mills—Georgia Pacific and Roseburg Lumber Company—and a population of 5000. In 1991 Georgia Pacific closed its mill. Rochelle Wiese, Community Promotions Director says, "It was a big shock to the community—GP employed about 350 people. It had been talked about but nobody believed it would really happen." However, Wiese points out that most of the employees stayed in the community, and that a good retraining effort helped to ease the impact.

Although Coquille is the Coos County seat, there is little activity other than local small businesses. With the closure of the mill, Coquille faced the same dilemma that has confronted other formerly timber-based towns: how to diversify its economic base. Many in the community think that the Sawdusters may be one of the best long-term answers to that question.

The destruction of the Sawdust Theatre raised questions beyond the simple one of what to do about the loss of a theater. At the crux of the matter is a philosophical question, a question that is being asked in many parts of our region: what direction does a community that is struggling to survive take to ensure healthy economic development?

The Sawdust Theatre had 200 seats, and performances averaged over 90% capacity. The impact of such an institution can be profound, especially in producing valuable tourist dollars. Estimates of the economic loss to the city from the fire are as might be expected. Since people come from all over Oregon, as well as from other states, many choose to stay close by. Several restaurants in town cater to the theater crowd by giving discount tickets. The owners of the Barton House Bed and Breakfast, for example, attribute 68 percent of their business to theatergoers, and motel owners say they have been greatly affected. In fact, Doc Stevenson, Treasurer and spokesman for the Sawdusters, says that 20% of the ticket sales come from outside Coos County.

The debate about tourist dollars may sound familiar to Ashland residents in particular. Some may remember a time when there was some resistance to the Shakespearean Theatre in that city becoming the main draw, and therefore the primary economic base, for the city.

There is a similar situation currently developing in Coquille. While virtually everyone likes and supports the Sawdusters, there is some conflict and dissension about where they should relocate and how the "new" theater should develop.

The Sawdusters' board met just hours after the fire to discuss

their future. The original proposal to the City of Coquille was to lease a building at the old Georgia Pacific mill site for a nominal fee. It is estimated that the cost of creating a theater in this building would be \$800,000 to \$900,000, which represents a considerable savings over starting from the ground up with a new facility. Another positive aspect of this proposal is that the site is on Highway 42, at the east entrance to the town. There, it would present an attractive sight to travelers.

However, heated discussions continue about this possible site for the new theater. There is a contingent in town that feels strongly about reserving this site for industrial purposes, which could promote other types of economic growth. There are many other considerations as well, including DEQ cleanup, railroad right-of-ways, and flood plain filling.

Another aspect of the discussion is in regard to what role the theater itself should play. Should it be a "community theater," open to and shared by other performance groups? Before the fire, the Arts Council sub-leased space from the theater during the winter. Right now, they are effectively without a home as well. Doc Stevenson says that in designing a new facility, consideration is being given to these concerns. The possibility of off-season use and dance classes are just some of the prospects.

Somewhat ironically, the decision had been made about six weeks before the fire to either relocate or to buy the old Roxy Theater building, which housed four other businesses. So change was not that far off. It may be that the rethinking

and rebuilding, imposed by the fire, although tragic in itself, is a very good thing. "In every obstacle you can see an opportunity. What can we do now to benefit the community?" Rita Todd asks.

The Sawdusters season, which runs weekends from Memorial Day to Labor Day, was interrupted by the fire, but a final performance was given at the Coquille Community building last summer. Todd says, "I felt we needed to do a show at the end as a healing process, not only for the performers, but for the community. The fire was a great loss to the community—the last show needed to happen so we could all come together and say 'we will survive'."

Judging from the dedicated theatergoers who return to Coquille every year, and from the community support and solid determination of the volunteers even in the face of overwhelming difficulties, next summer may prove to be one of the best seasons ever—the Sawdusters seem to thrive on challenge. One nice thing that has come out of all this is an experience of cycles and rebirth. Rochelle Wiese says, "History is starting all over again—people are donating clothes for costumes and furniture for sets—just like in the beginning 28 years ago."

For information on the Sawdust Theatre's rebuilding effort call 503-396-3947 or 503-396-4563 or write Sawdusters, P.O. Box 51, Coquille, OR 97423. The Sawdusters are a tax-exempt organization.

Thanks to the *Coquille Valley Sentinel* for providing background and historical information for this article.



Peter Ryan

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NATURE NOTES

Frank Lang

Mother Nature & Resolutions

This time of year, we all make New Year's resolutions. The early morning exercise class that I attend fills for at least three weeks, then reality sets in. Regulars smile knowingly, vowing themselves to knock off Costco chocolate-chip muffins, the second helping, or the second (or third) glass of wine. It is a losing battle, and we all know it, or at least we should. New Year's resolutions, bunk!

What about Mother Nature, Gaia, whom or whatever he, she or it is. What kind of New Year's resolutions will Mother Nature have? The first and second laws of thermodynamics and the conservation of matter will be rigorously held. Entropy will continue. Energy will always be lost when converted from one form to another. Energy will not be created, just transformed. Matter that we use will never go away, just change form. Chaos will continue.

We like to think we can predict things. We like to think we can predict the weather, earthquakes, floods, pestilence. Nature strives to fool us. Will this winter mark the end of our drought or will it be just a damp spot? Will next year be the year of the big one, the catastrophic earthquake that the geological record indicates is in our future? More forest fires? Floods?

As earth's human population continues to rise, so too, will plague and pestilence. AIDS, hanta-viruses, cryptosporidium, who knows what else. Water is becoming scarce. Do we care? We say we do, but I think not. Golf courses, deep wells, increasing demands due to increasing population will lead to major problems locally and globally.

Last year I mentioned the Worldwatch Institute and its publication, *Vital Signs*, in my annual New Year's column. This year I

would like to bring the World Resources Institute to your attention. They, in collaboration with the United Nations, produce *World Resources 1994-95*, a 400-page guide to the global environment. The Oxford University Press publication focuses on issues of environmental concern, population, consumption, conditions and trends.

What is good? Not much, truth be told, but there are some bright spots. Infant mortality rates dropped from 92 per thousand live births between 1970-75 to 62 between 1990-95. More babies to grow up. Life expectancy increases, death rates fall. Planet Earth will see 10 billion people by

the year 2050. Why must bright turn dark?

Darker still? New England fishery, as fishery everywhere, turned sour. What happened? Greed. Low cost loans for fisher-persons and new technology increased the take. We over-fished beyond the ability of fish populations to keep up. Not a pretty picture.

Will humans, in spite of all evidence, continue to ignore nature's way? If nature could will the human race some resolutions, I'd bet they might be to learn, somehow, to control human population growth, to learn to get along with one another, and to learn to live within the laws of nature.

What about me? Maybe I'll start walking to work againthen maybe I won't. In any event, have a happy new year, and may the good news be better than the bad. ■

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

Arun Gandhi

Gandhi Grandson to Speak in Ashland

Like few other names in history, the name of Gandhi symbolizes the highest human aspirations. Gandhi has nearly transcended mere name status and entered the language as a word, with its definition being the most noble human condition: one steeped in wisdom, social harmony, nonviolence, integrity, and above all, persistent hope.

This definition, of course, rose from the actions of India's great spiritual leader Mahatma Gandhi. Gandhi was assassinated in 1948 at the age of 79; but forty-six years later, his name has indeed entered the language, and there is also the personal presence of his grandson Arun Gandhi, in whom the teachings and spirit are alive and vibrant. Arun Gandhi will personally bring his teachings to the Rogue Valley, in a presentation entitled "Why the King and Gandhi Dreams Remain Unfulfilled." It will be held in the Britt Ballroom at Southern Oregon State College on January 12th, as part of the Martin Luther King Jr. holiday weekend celebration.

In the course of his sixty years, Arun Gandhi has succeeded brilliantly in establishing an identity which takes his grandfather's teachings and extends them to the current world. Arun adds a strong cross-cultural experience to the teachings: for he was born and raised in South Africa (where his Indian heritage left him ostracized by both black and white factions); he spent long stretches in India studying with his famous grandfather; and he's been a long-term resident of the United States, living and pursuing his vision from Memphis, Tennessee. The result is an impressive array of accomplishments in three cultures. As a young man in India, he was a primary founder of the Center for Social Unity, which was established as a means of alleviating poverty and caste discrimination by providing the "untouchable" class with self-help models of commerce. Over thirty years later, the



"THE WORLD IS SO
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AND NONEXISTENCE."

MAHATMA GANDHI

Center is now established in over 300 villages and has helped to improve the lives of over half a million people. He has authored four books, and served as editor for a recent collection of poetry, essays, and artistic renditions of the ideals of nonviolence. Furthermore, he founded the M.K. Gandhi Institute for Nonviolence, a Memphis institute which aims to explore non-violent philosophies through a variety of offerings, including educational courses, workshops, and direct community service. (Another similar institute is planned for South Africa.) Indeed, he is far more than just his father's shadow.

His philosophies carry on the belief in the force of truth, the power of which his grandfather demonstrated daily. Arun, too, teaches that no person is born evil; that true peace must go beyond the mere absence of war; that one must work to create good rather than just to stop evil; that all solutions must reach to treat causes of violence rather than just its physical manifestations.

In expressing the urgency of his modern message, Arun Gandhi repeats the words his grandfather expressed a mere six weeks before his assassination: "The world is so inexorably hurtling towards disaster that the choice is no longer between violence or non-violence, but between nonviolence and nonexistence."

Arun Gandhi's message cannot afford to be ignored.

Arun Gandhi will speak on Thursday, January 12th at 8 p.m. in Southern Oregon State College's Britt Ballroom. Tickets are \$9 for the general public, and \$5 for SOSC students. Tickets are available at Cripple Creek Music in Ashland, at SOSC Raider Aid, by phone at (503) 552-6461, or by mail from the SOSC Program Board, 1250 Siskiyou Blvd, Ashland OR 97520. Additional information may be obtained by calling (503) 552-6461.

BY
Eric Alan

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To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (503) 552-6301.



QUESTING FEAST

Geraldine Duncann

Time for Thoughts of Bobby Burns and Cock-a-Leekey

January 25th is "Burns Night," the birthday celebration of the renowned Scottish poet Robert Burns. Although lauded by all Scotts as the poet laureate of Scotland, he is known throughout the English speaking world as the author of *For Auld Lang Syne*.

Now, I'm going to take a moment to commit sacrilege and state that not only am I not particularly enamored of the poetic prowess of "The Rhymer," I also happen to find him just a tad despicable. I'm afraid I can't commit much enthusiasm to a man who spent the better part of his life populating southwest Scotland with his illegitimate whelp and leaving them for his poor

little wife to care for. Now, this poor little lady, in addition to keeping her own bairn clothed and fed, and without much help from the frequently intoxicated Mr. Burns, followed after his uninhibited lust and cared for the products thereof. However, be all that as it may, the chill bleak days of January are a perfect time to explore some of the hearty and comforting food indigenous to Bobby Burns' homeland.

Cock-a-Leekey is so renowned it almost pushes the Haggis out of its place as the National Dish. Cock-a-Leekey is usually a thick chowdery soup made from stewing a venerable old fowl, potatoes and leeks. There is a delicious and far more sophisti-

COCK-A-LEEKEY

Edinburgh - 16th century
Serves 4

1 Whole chicken
Bouquet Garnet comprised of thyme, sage, rosemary, savory, parsley and celery tops
3 cloves of garlic, chopped
1 onion, chopped
the tops from the leeks you will use
1 nutmeg, cracked
1 bay leaf
6 whole cloves
1/2 tablespoon powdered mustard
2 tablespoons sugar
water enough to cover
2 large or 4 medium leeks, washed well and cut into 2 inch pieces, including the green
6 new potatoes, peeled and quartered
6 small boiling onions
2 medium carrots, peeled, cut into 2 inch slices and quartered lengthwise
1 cup peeled and diced rutabaga
1 cup fresh or frozen shelled peas
1/2 cup cream sherry
powdered chicken bouillon
1/4 cup minced parsley
salt and fresh ground black pepper to taste

Put the chicken in a pot large enough to hold it comfortably. Add the next eight

(8) ingredients and enough water to completely cover. Bring to a boil, then reduce the heat to maintain a rapid simmer. Continue cooking until the chicken is exceedingly tender but not falling apart.

Meanwhile, one type at a time, blanch all the vegetables except the peas, until they are tender but not dead. Plunge each into cold water to stop cooking process as soon as they reach the desired texture, drain and set aside. When the chicken is done, use two large forks and gently remove from the pot and set aside. Strain the broth, de-fat and return to the pot. Add the wine and taste. If necessary add a bit of powdered bouillon to taste. Bring to a boil and add the blanched vegetables and the peas. Cook only until the vegetables are just hot through. Remove pot from the heat. Place the whole chicken in a serving tureen, scoop up the vegetables and arrange them around the chicken. Add the parsley to the broth, season to taste with salt and fresh ground black pepper, stir and pour over the chicken and vegetables.

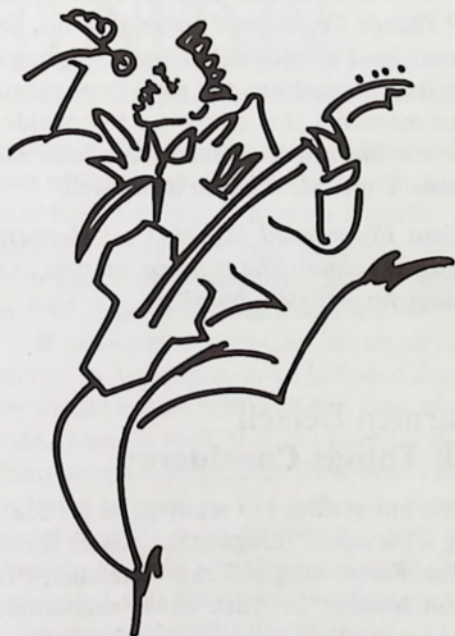
To serve, carve the chicken at table, giving each diner a portion of chicken and some vegetables and then spooning broth over all. Serve with fresh hot bread and a good Scottish ale.

cated version of this classic that is seldom seen outside the finer restaurants and great houses of Edinburgh.

One must remember, when considering Scottish foods, "the Auld Alliance:" Scotland's long standing affiliation with France. This version of Cock-a-leekey is more reminiscent of a meal you might find in a small country restaurant in Normandy than in the British Isles.

Geraldine Duncann is a writer/photographer, artist and teacher living in Talent. You can hear *The Questing Feast*, weekdays on JPR. For information about "The Questing Feast," Geraldine's cooking school, or any food related questions, send a SASE to The Questing Feast, 3200 Anderson Creek Road. Talent, OR 97540, or call (503) 535-6473.

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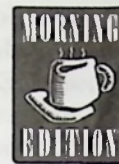
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ON THE SCENE

NPR's Commentators



NPR Commentators: Transcending the Daily News

They come by many names—contributors, commentators, essayists, analysts—those insightful, and often opinionated, writers who transcend NPR's daily news. They bring us everything from elfin musings on Macy's SantaLand pageants, to tales of cowboys and forest fires, and analyses of the O.J. Simpson hearings.

If you've had your radio tuned to *All Things Considered* lately, you may have been struck by the number of new voices on the air. Along with the much celebrated stories and essays of Daniel Pinkwater, Andrei Codrescu, Bailey White, Jerry Stern, and other longtime contributors, *ATC* has started introducing a fresh squadron of writers.

The new kids on the air serve a very different function from that of the traditional *ATC* commentator. They come in response to Executive Producer Ellen Weiss' wish to hear more direct reflection of daily events. Joining *ATC* Senior News Analyst Daniel Schorr are many new writers who are broadening NPR's mix with a balanced list of opinions:

Phillip W.D. Martin Morning Edition

"U.S. Foreign policy is said to be pragmatic—focusing on "realpolitik" and largely limited to security, multilateral trade, and economic investment issues. Then there is the non-pragmatic: the rhetorical emphasis on human rights, which plays a minor role in the way we conduct foreign policy. Even less attention, except in regard to South Africa, is paid to the sub-issue of racism in the context of human rights.

What I bring to *Morning Edition* is the view that racism plays a key, though barely acknowledged, role in both the formulation and conduct of foreign and domestic policies. My views reflect my urban Detroit background, my educational training, and

years of employment in international development, journalism, and communications."

Phillip Martin is an activist and essayist.

Elissa Ely, M.D. All Things Considered

"Before medical school, I was a bookcart pusher on a ward for cancer patients. I pushed the cart, met the patients, and saw how nurses, social workers, receptionists, security guards, floor cleaners, and ladies with blue hair in pink smocks cared for them.

I like to tell stories of how staff care for patients and patients care for staff. In my *All Things Considered* commentaries, listeners hear about easily missed, gracious, moving, upside-down, and sometimes ridiculous moments that cause me to consider the moving and sometimes ridiculous moments in my extramedical life as well."

Elissa Ely earned her M.D. at Harvard Medical School. She is a psychiatrist at a Massachusetts state hospital.

Carmen Delzell All Things Considered


"You know what I'm really good at? Making a life out of things other people throw away. For as long as I can remember, I've been looking in trash cans, abandoned houses, and old folks' homes for the broken, the out-of-style, and always for the story that nobody had ever really wanted to hear. I lived for two years off leftovers, without a house or any money to speak of. Even now, I haunt the dumpsters behind the grocery store and hang out with bag ladies. It's amazing how much more I've learned and collected than if I'd spent the

same time working at some job and wasting the money earned at the mall."

Carmen Delzell lives and writes near Mexico City.

Kevin Phillips Morning Edition

"Most of my commentaries are on politics and political economics. I try to put officials, elections, policies, and trends in a larger context that draws on history, geography, economics, and what's happening in other major countries besides our own. Because the unique genius of American politics over the past two centuries hinges on the role of the voter and grassroots movements, my commentaries sometimes have a populist cast. But they also draw on history—which frequently imparts a conservative message—and on the broader trend in Western politics and economics for a reconsideration of the welfare state."

Kevin Phillips is a political analyst at The American Political Research Corporation, former speechwriter for President Reagan, and author of eight books. 

TUNED IN *From p. 3*

answered: "There probably aren't three members of the Congress who could begin to answer that question." That is not a healthy situation. Perhaps it's been too many years since the Public Broadcasting Act was passed in 1967 since we last had that discussion.

If public radio provides an important service to Americans—and I believe it does—we should not be fearful of that type of debate. It would seem that the time for such discussion is approaching. We'll do our part to frame the issues. The rest—as is always true for public radio—is up to listeners. Ultimately, it will be what listeners say to Congress that will determine whether public radio can, or should, survive.

For me, I have a great deal of confidence in leaving public radio's fate in your hands.

Please see page 29 to learn
how you can help.

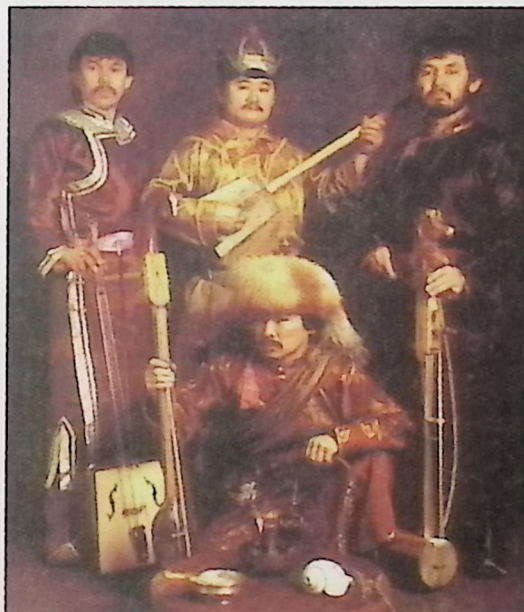
Ronald Kramer is Jefferson Public Radio's director of broadcasting.

Jefferson Public Radio and
The Southern Oregon State College Program Board
present



A series of performances from around the earth.

FEATURING



Huun-Huur-Tu: Throat Singers of Tuva
February 3, 7:00 & 9:30 p.m.

Anonymous 4 performing "Lady Mass"
February 16, 8:00 p.m.

Gyuto Tantric Choir – Tibetan Monks
March 31, 8:00 p.m.

The Drummers of Burundi
April 2, 8:00 p.m.

**Dynamo Theatre presents
"Desequibre – The Challenge"**
April 29, 8:00 p.m.

Tickets available NOW at SOSC Raider Aid, Cripple Creek
Music in Ashland or by calling 503-552-6461.

All performances at SOSC Recital Hall
except Dynamo Theatre which is at McNeal Pavilion



PROGRAM GUIDE

At a Glance

Specials this month

All Services

Schizophrenia: Voices of An Illness, a special documentary and call-in, airs on both FM services Wednesday, January 18 at 7:00pm.

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR

The Cavani String Quartet visits St. Paul Sunday Morning, January 1 at 9:30 am.

Don't miss New Year's Day from Vienna, the Vienna Philharmonic's traditional salute to the New Year, Sunday, January 1 at 2:00 pm.

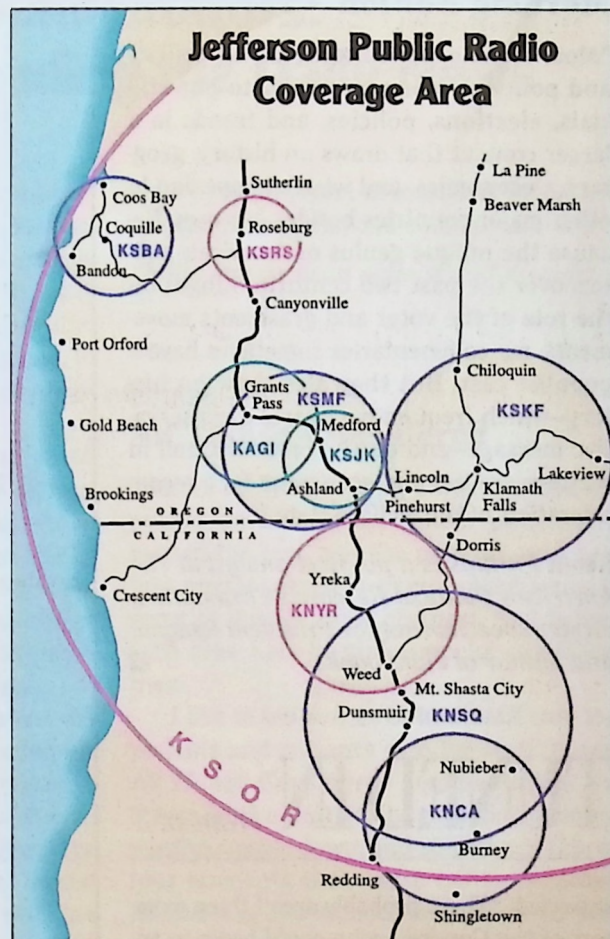
Rhythm & News Service KSMF/KSBA/KSKF KNCA/KNSQ

The Musical Enchanter moves to 6:00 pm beginning Sunday, January 8. The Folk Show will start at 6:30 pm, with *Thistle & Shamrock* at 9:00.

JJ. Cale and John Hammond are featured on *BluesStage*, Sunday, January 22 at 2:00 pm.

News & Information Service KSIK / KAGI

This month's Rogue Valley Civic League Forum is "Educational Reform" on January 13 at 12:15 pm.



Volunteer Profile: Triesta Ashenfelter



Triesta hosts "Vintage Jazz" on Fridays on JPR's *Rhythm & News* service, putting together great music from jazz's classic era.

Triesta is a native of Southern Oregon, and a 1993 graduate of SOSOC. While she was a student, Triesta was a volunteer announcer for JPR, and she also served as Chief Student Announcer for two years. Triesta now works for U.S. Cellular in Ashland, but we're very pleased that she is still with us!

KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsmuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian/Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5		
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator communi-
ties listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Metropolitan Opera	9:30 St. Paul Sunday Morning
12:15 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal		4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	The Poet's Voice (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	Jazz Smithsonian (Fridays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered		1:00 Pie In The Sky	2:00 BluesStage
6:00 Northwest Journal	9:30 Joe Frank (Wednesdays)	1:30 Afropop Worldwide	3:00 Confessin' the Blues
6:30 Jefferson Daily	9:30 Ken Nordine's Word Jazz (Thursdays)	2:30 World Beat Show	4:00 New Dimensions
7:00 Echoes	10:00 Jazz (Mon-Wed)	5:00 All Things Considered	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazzset (Thursdays)	6:00 Rhythm Revue	6:00 Musical Enchanter Radio Theater
Selected Shorts (Tuesdays)	Jazz Revisited (Fridays)	8:00 Grateful Dead Hour	8:30 Folk Show
	10:30 Vintage Jazz (Fridays)	9:00 The Retro Lounge	9:00 Thistle & Shamrock
		10:00 Blues Show	10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 Northwest Reports	9:00 BBC Newshour
6:50 JPR Local and Regional News	12:15 Rogue Valley Civic League Forum (Jan. 13)	8:00 Sound Money	10:00 Sound Money
8:00 BBC Newshour	1:00 Monitor Radio	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
9:00 Monitor Radio	1:30 Pacifica News	10:00 Healing Arts	2:00 Radio Sensación
11:00 People's Pharmacy (Monday)	2:00 Monitor Radio	10:30 Talk of the Town	8:00 BBC World Service
City Arts of San Francisco (Tuesday)	3:00 Marketplace	11:00 Zorba Paster on Your Health	
Quirks and Quarks (Wednesday)	3:30 As It Happens	12:00 The Parents Journal	
New Dimensions (Thursday)	5:00 BBC Newshour	1:00 C-SPAN'S Journal	
Voices in the Family (Friday)	6:00 European Journal	2:00 Commonwealth Club of California	
12:00 BBC Newsdesk	6:30 Marketplace	3:00 Inside Europe	
12:30 Talk of the Town (Monday)	7:00 The MacNeil-Lehrer Newshour	3:30 Second Opinions	
Pie In The Sky (Tuesday)	8:00 Northwest Journal	4:00 Bridges	
51 Percent (Wednesday)	8:30 Pacifica News	5:00 To the Best of Our Knowledge	
	9:00 BBC Newshour	8:00 BBC World Service	
	10:00 BBC World Service		

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 775-8686
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 429-9889

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A
MINNEAPOLIS MN 55403-1596

AS IT HAPPENS
BBC NEWS HOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MARKETPLACE
MONITOR RADIO
Listener line: (202) 775-8686
PIPEDREAMS
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
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484 LAKE PARK AVENUE #102
OAKLAND CA 94610

HEARTS OF SPACE
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SAN FRANCISCO CA 94131
(415) 759-1500

MILLENNIUM OF MUSIC
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PO BOX 2626
WASHINGTON DC 20006

NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

NORTHWEST JOURNAL
NORTHWEST PUBLIC AFFAIRS NETWORK
Listener line: (206) 626-6771

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SOSC COMMUNICATIONS DEPARTMENT
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CLASSICS & NEWS SERVICE

KSOR 90.1 FM
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ROSEBURG

KNYR 91.3 FM
YREKA

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm

NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm

Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm

Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm

Metropolitan Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am

St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

On with the Show

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage - from well-known hits to the undeservedly obscure.

3:00pm-4:00pm

Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- Jan 2 M Mozart: Piano Concerto No. 21
- Jan 3 T Ward: Violin Concerto
- Jan 4 W Rachmaninov: Corelli Variations
- Jan 5 Th Schumann: Symphony No. 3, *Rhenish*
- Jan 6 F Bartok: Piano Concerto No. 3
- Jan 9 M Lalo: *Symphonie espagnole*
- Jan 10 T Martinu: Cello Sonata No. 3
- Jan 11 W Kodaly: *Peacock Variations*
- Jan 12 Th Suk: Serenade for Strings
- Jan 13 F Beethoven: Piano Sonata No. 32
- Jan 16 M Tchaikovsky: *Romeo and Juliet*
- Jan 17 T Mercadante: Flute Concerto in e
- Jan 18 W Hanson: Symphony No. 2, *Romantic*
- Jan 19 Th Elgar: Piano Quintet
- Jan 20 F Liszt: Piano Concerto No. 1
- Jan 23 M *Clementi: Piano Sonata in f
- Jan 24 T Dvorak: Symphony No. 3
- Jan 25 W Rachmaninov: *Rhapsody on a Theme of Paganini*
- Jan 26 Th Beethoven: String Quartet, Op. 59 No. 1
- Jan 27 F *Mozart: Symphony No. 35, *Haffner*
- Jan 30 M Menotti: Violin Concerto
- Jan 31 T *Schubert: Symphony No. 8, *Unfinished*

Siskiyou Music Hall

- Jan 2 M Mendelssohn: Symphony No. 3, *Scottish*
- Jan 3 T Tchaikovsky: *Souvenir of Florence*
- Jan 4 W Strauss: *Also Sprach Zarathustra*
- Jan 5 Th Beethoven: Piano Trio Op. 1 No. 3
- Jan 6 F Rodrigo: *Concierto de aranjuez*
- Jan 9 M Bartok: Concerto for Orchestra
- Jan 10 T Mendelssohn: Piano Trio No. 1
- Jan 11 W Elgar: Violin Concerto
- Jan 12 Th Mozart: Flute and Harp Concerto
- Jan 13 F Saint Saens: Symphony No. 3, "Organ"
- Jan 16 M Haydn: Symphony No. 100, "Military"
- Jan 17 T Rosner: *Responses, Hosannah and Fugue*
- Jan 18 W Ravel: *Gaspard de la Nuit*
- Jan 19 Th Beethoven: Violin Concerto
- Jan 20 F Debussy: String Quartet
- Jan 23 M Copland: Symphony No. 3
- Jan 24 T Beethoven: Piano Sonata No. 7
- Jan 25 W Bruch: Violin Concerto No. 1
- Jan 26 Th Stravinsky: *Petroushka*
- Jan 27 F *Mozart: Clarinet Concerto
- Jan 30 M Weber: Clarinet Quintet
- Jan 31 T *Schubert: Symphony No. 9

HIGHLIGHTS

Metropolitan Opera

Jan 7 *Madama Butterfly*, by Puccini
Cast: Wendy White, Richard Leech, Dwayne Croft. Conductor: Daniele Gatti.

Jan 14 *Die Fledermaus*, by Johann Strauss, Jr.
Cast: Anne Evans, Harolyn Blackwell, Hanna Schawrz, Stanford Olsen, Hermann Prey, Wolfgang Brendel, Gottfried Hornick, Dom DeLuise. Conductor: Hermann Michael.

Jan 21 *L'Elisir d'Amore*, by Donizetti
Cast: Ruth Ann Swenson, Jerry Hadley, Lucio Gallo, Paul Plishka. Conductor: Edoardo Miller.

Jan 28 *Le Nozze di Figaro*, by Mozart
Cast: Carol Vaness, Dawn Upshaw, Delores Zielger, Dwayne Croft. Conductor: James Levine.

St. Louis Symphony

Jan 7 Mahler: Symphony No. 9. Leonard Slatkin, conductor.

Jan 14 Richard Strauss: *Don Juan*, Op. 20; David Vayo: Symphony, "Blossoms and Awakenings"; Tchaikovsky: Symphony No. 2 in C Minor, op. 17 ("Little Russian"). Leonard Slatkin, conductor.

Jan 21 Haydn: Symphony No. 94 in G ("Surprise"); Gunther Schuller: Violin Concerto No. 2; Prokofiev: Symphony No. 5 in B-flat, Op. 100. Leonard Slatkin, conductor. Young Uck Kim, violin.

Jan 28 Janacek: Overture to "From the House of the Dead"; Mozart: Symphony No. 36 in C, K. 425 ("Linz"); Berlioz: *Symphonie fantastique*, Op. 14. Libor Pesek, conductor.

St. Paul Sunday Morning

Jan 1 Cavani String Quartet
Beethoven: Quartet in G, Op. 18, No. 2; Donald Erb: Quartet No. 2; Ravel: Quartet in F.

Jan 8 Awadagin Pratt, piano.
Music by Bach, Brahms, Franck, Chopin, Rachmaninov.

Jan 15 The King's Noyse
Vocal works by Gesualdo, Trabaci, Monteverdi and others.

Jan 22 Wind Musicians from St. Paul Chamber and Minnesota Orchestras
Bill McLaughlin, conductor. Mozart: Serenade No. 10 in B-flat, K. 361; Dvorak: Serenade in D Minor, Op. 44.

Jan 29 The Peabody Trio
Mozart: Trio in B-flat Major, K. 502; Shulamit Ran: *Excursions* (1980); Schumann: Trio in F, Op. 80.



Classical Favorites

This is your
big chance
to tell us
what music
you love most.

Turn the page and VOTE!



Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am and *Naturewatch* at 2:30pm.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:00-6:30pm Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm Wednesday: The Poet's Voice

Archival tapes of readings by some of the century's best known poets, including, W.H. Auden, Robert Frost, Dylan Thomas, Adrienne Rich, and Octavio Paz. Noted actress Blair Brown hosts.

9:30pm-10:00pm

Wednesday: Joe Frank: In the Dark

He's back. 26 half-hour visits to Joe Frank's decidedly dark world.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Friday: Jazz Smithsonian

Lena Horne hosts this series with the Smithsonian Jazz Masterworks Orchestra, featuring performances of classic jazz from the '20s through the '50s.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-1:30pm

Pie In The Sky

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

1:30-2:30pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

You may remember that back in October we asked you a very strange question. We asked you what music you liked *least*. We wanted to know what pieces, which composers, absolutely drive you batty. And you responded. In no uncertain terms.

Wagner is devastated. Schoenberg hasn't stopped sobbing. Ravel wishes he'd never set pen to staff paper. Bartok has changed to Country & Western. Even poor old Papa Haydn feels like asking Prince Esterhazy for a little time off.

Well, now it's time to spread a little cheer. The JPR's *Classics & News Service* announces its first ever *Classical Favorites*—your chance to pick the music you love most.

Now think about it for just a moment. It's a rather awesome task. We're asking you to pick your three *favorite* pieces of classical music, and your three *favorite* composers. Think you're up to the challenge? If so, just fill out the form below, and send it back to us by March 1, 1995. As a treat to everyone, we'll tally up the results and fill the airwaves with your favorite music during a special week in March. And don't blame us if *Bolero* appears on the list!

Three Most Favorite Pieces:

1. _____
2. _____
3. _____

Three Most Favorite Composers:

1. _____
2. _____
3. _____

**Just clip this form and mail it by
March 1 to :**

Jefferson Public Radio
1250 Siskiyou Boulevard
Ashland, OR 97520
attn: Classical Favorites

2:30-5:00pm

The World Beat Show

Jim Reeder brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from “The Puzzle Guy.”

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm

The Musical Enchanter Storytelling Hour

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative “space music” hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

Jan 5 Benny Green; Rickey Woodward

Jan 12 Roger Kellaway; Clayton-Hamilton Jazz Orchestra

Jan 19 Flora Purim and Airto Moreira; Edward Simon

Jan 26 Milt Jackson (and a special surprise guest!)

AfroPop Worldwide

Jan 7 Brasil Bulletin, part 2

Jan 14 Nigeria Scores!

Jan 21 To be announced

Jan 28 Ladysmith Black Mambazo – Live!

Marian McPartland's Piano Jazz

Jan 1 Ran Blake

Jan 8 Joey DeFrancesco

Jan 15 Terry Waldo

Jan 22 Terence Blanchard

Jan 29 Lincoln Mayorga

BluesStage

Jan 1 Doyle Bramhall, Larry Davis

Jan 8 Larry McCray, Smokey Wilson

Jan 15 Robert Cray, Honeyboy Edwards

Jan 22 J.J. Cale and John Hammond

Jan 29 Denise La Salle, Sir Mack Rice

Confessin' the Blues

Jan 1 Prison Blues

Jan 8 The Wonders of Blind Musicians

Jan 15 Independent Blues Labels

Jan 22 Biograph's Traditional Blues

Jan 29 Work Songs

New Dimensions

Jan 1 Life Magic Through Neurolinguistic Programming, with Connirae Andreas

Jan 8 Medicine, Meaning and Prayer, with Larry Dossey, M.D.

Jan 15 Psychology Tomorrow, with Eugene Taylor

Jan 22 Bringing the Song Inside Out, with Rachel Bagby

Jan 29 New Medicine/New Healing, with Oscar Janiger, M.D.

Thistle & Shamrock

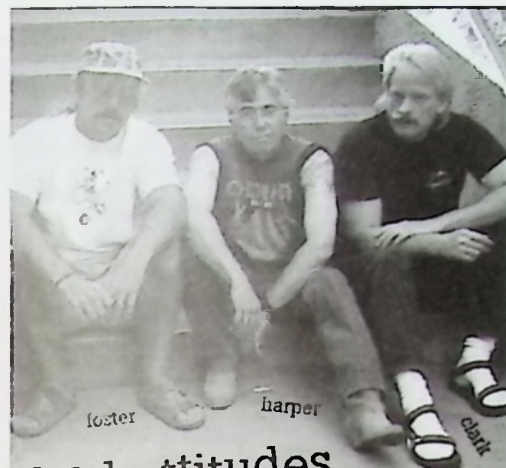
Jan 1 Dougie MacLean

Jan 8 Celtic Ceilidh

Jan 15 The Shetland Sessions

Jan 22 Celtic Crossover

Jan 29 Introducing...



bad attitudes.
great music.

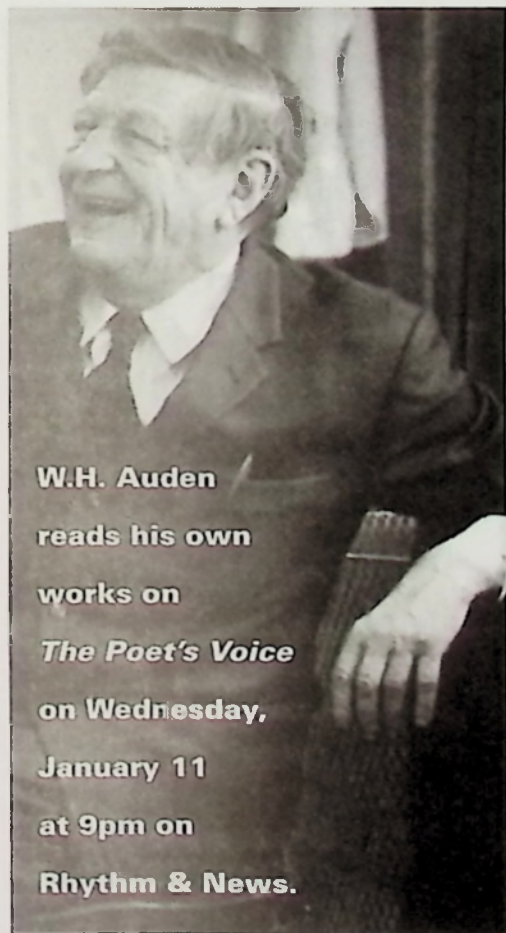
Whether it's Michael Clark's Sunday morning mix of Jazz, Blues and Funk; Tim Harper's Fusion and electronic Monday evening weirdness; or the marvelous madness of John Foster's Full Moon Show; you'll hear the kind of offbeat and wonderful programming that defines public radio.

Join JPR's hip, zany and, yes, even bad volunteer trio on the Rhythm & News Service.

Jazz Sunday with Michael Clark – Sun. at 10am

It Might Be Jazz with Tim Harper – Mon. at 10pm

The Full Moon Show with John Foster – Full Moon Eves at 10pm



W.H. Auden

reads his own

works on

The Poet's Voice

on Wednesday,

January 11


at 9pm on

Rhythm & News.

Park Kerr and Linda Eckhardt
bring you

Pie in the Sky

the show that proves if you can get
control of your
refrigerator, you
can get control
of your life.



Saturdays at 1:00pm on Rhythm & News
Tuesdays at 12:30 on News & Information

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-8:00am

Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am

Marketplace Morning Report

6:50am

JPR Local and Regional News

8:00am-9:00am

BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

9:00am-11:00 a.m.

Monitor Radio

11:00AM - NOON

MONDAY

People's Pharmacy

TUESDAY

City Arts of San Francisco

Maya Angelou hosts conversations with leading figures in literature, culture and the arts.

WEDNESDAY

Quirks and Quarks

The CBC's award-winning science program.

THURSDAY

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY

Voices in the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

NOON - 12:30PM

MONDAY-FRIDAY

BBC Newshour

The latest international news from the BBC World Service.

JANUARY 13

12:15pm: Rogue Valley Civic League Forums

Pre-empts BBC Newshour and Software/Hardtalk.

12:30PM - 1:00PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY

Pie In The Sky

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

WEDNESDAY

51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

ALTERNATE FRIDAYS

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm

Monitor Radio

The latest national and international news.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 8:30pm)

2:00PM - 3:00PM

MONDAY-FRIDAY

Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm

Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm

BBC Newshour

6:00pm-6:30pm

European Journal

From PRI and Radio Duetsche Welle in Germany comes this daily news digest from Europe.

6:30pm-7:00pm

Marketplace

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

SUNDAY MORNING

from the
Canadian Broadcasting
Corporation

Sundays at 6am
News & Information

8:00pm-8:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

8:30pm-9:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

9:00pm-10:00pm
BBC Newshour

The latest international news from the British Broadcasting Corporation.

10:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitor Radio Weekend

7:00am-7:30am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's publicaffairs network.



Milkyway Starlight Theater
hosts Richard Moeschl,
Jessica Vineyard, and Brian
Parkins

2:00pm-3:00pm
Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm
Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

3:30pm-4:00pm
Second Opinion

Matthew Rothschild, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm
Bridges, with Larry Josephson

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.



from the
**Canadian Broadcasting
Corporation**

Weekdays at 3:30pm

News & Information

roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing wisecracks with muffler
problems and word puzzles
with wheel alignment,
Tom & Ray Magliozzi take the fear
out of car repair.

**Saturdays at 10am on the
Rhythm & News Service**

FROM **NATIONAL PUBLIC RADIO**

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

REGIONAL

State Farm Insurance Agents serving
Medford, Ashland, Central Point,
Grants Pass and Jacksonville

Subway Sandwiches with locations in
Ashland, Medford, White City
& Klamath Falls

ROGUE VALLEY

Frank & Tammy Alley · Medford

American Guild of Organists
Bob Bullwinkel · 535-3678

John G. Apostol, M.D., P.C.
815 E. Main · Medford · 779-6395

The Arborist - Pete Seda
1257 Siskiyou #224 · Ashland · 482-8371

Ashland Center for Women's Health
540 Catalina Dr. · Ashland · 482-3327

Ashland Community Food Store
37 Third Street · Ashland · 482-2237

Ashland Homes Real Estate
150 E. Main · Ashland · 482-0044

Ashland Paint & Decorating Center
1618 Ashland St. · Ashland · 482-4002

Ashland Outdoor Store
37 Third St. · Ashland · 488-1202

Paula Backus, DVM
108 7th Street · Ashland · 535-2479

Bento Express
3 Granite Street · Ashland · 488-3582

Black, Chapman, Webber, & Stevens
ATTORNEYS
930 W. 8th · Medford · 772-9850

Nancy Bloom
223 Meade Street · Ashland · 488-5795

Bloomsbury Books
290 E. Main · Ashland · 488-0029

Cafe 24
2510 Hwy 66 · Ashland · 488-0111

Catalina Physical Therapy
246 Catalina Drive · Ashland · 488-2728

Century 21 - Main Street Realty
Two locations in Ashland · 488-2121

Charu Colorado
208 Oak Street · Ashland · 482-6319

The Clearinghouse
63 Bush Street · Ashland · 488-0328

Douglas Col of Ashland
CERTIFIED ROLFER
349 E. Main, #3 · Ashland · 488-2855

Ed's Associated Tire Center
2390 N. Pacific Hwy · Medford · 779-3421

Elaine Fielder, LCSW
386 Arnos Ave. · Talent · 535-7797

Footlights Theater Gallery
64 N. Pioneer St. · Ashland · 488-5538

Fourth Street Garden Gallery & Cafe
265 Fourth St. · Ashland · 488-6263

The Framery
270 E. Main · Ashland · 482-1983

Gastroenterology Consultants, P.C.
691 Murphy #224 · Medford · 779-8367

Deborah Gordon, M.D.
1605 Siskiyou Blvd. · Ashland · 482-0342

Graven Images
270 E. Main Street · Ashland · 488-4201

William P. Haberlach · ATTORNEY AT LAW
203 W. Main, Ste 3B · Medford · 773-7477

Heart & Hands
255 E. Main · Ashland · 488-3576

David Heller
987 Siskiyou Blvd. · Ashland · 482-0625

Il Giardino
5 Granite St. · Ashland · 488-0816

Inti Imports Marketplace
297 E. Main · Ashland · 488-2714

The Allen Johnson Family · Ashland

Kellum Brothers Carpet Kompany
350 S. Riverside · Medford · 776-3352

Kelly's Irrigation
675 E. Park · Grants Pass · 476-2860

Kimball, Dixon & Company · CPAs
301 W. 6th St. · Medford · 773-2214

La Burrita Mexican Food Products
4775 Table Rock · Central Point · 664-3316

Larry's Music
211 NE Beacon · Grants Pass · 476-4525

Lithia Auto Centers
Medford & Grants Pass

Brian & Susan Lundquist
P.O. Box 445 · Jacksonville · 899-8504

Cynthia Lord · Ashland

McHenry & Associates · PUBLIC RELATIONS
2541 Old Military Rd · Central Point
772-2382

Medford Clinic, P.C.
555 Black Oak Dr. · Medford · 734-3434

Medford Orthopedic Group
840 Royal Ave., #1 · Medford · 779-6250

Medford Fabrication
P.O. Box 1588 · Medford · 779-1970

Meyerding Surgical Associates
2931 Doctors Park Dr. · Medford · 773-3248

Myrick, Seagraves, Adams & Davis
ATTORNEYS
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25 E. Main · Ashland · 482-3621

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221 E. Main · Medford · 772-2123

The Northwest Artisan
783 SE 6th St. · Grants Pass · 476-0141

OB-GYN Clinic
777 Murphy Road · Medford · 779-3460

Pacific Spine & Pain Center
1801 Hwy 99 North · Ashland · 482-5515

Patrick Burch Plumbing
694 Liberty · Ashland · 488-5928

Gary C. Peterson · ATTORNEY
201 W. Main, Ste. 4A · Medford · 770-5466

Plant Oregon
8677 Wagner Creek · Talent · 535-3531

William G. Purdy · ATTORNEY
201 W. Main, Ste. 4A · Medford · 770-5466

Peter W. Sage / Smith Barney
680 Biddle Rd. · Medford · 772-0242

Isabel Sickels - On behalf of
The Pacific Northwest Museum
of Natural History

Silk Road Gallery
296 E. Main · Ashland · 482-4553

Douglas Smith, O.D. · OPTOMETRIST
691 Murphy Rd., #236 · Medford · 773-1414

Soundpeace
199 E. Main · Ashland · 482-3633

Travel Essentials
253 E. Main · Ashland · 482-7383

United Bicycle Parts, Inc.
691 Washington · Ashland · 488-1984

Wagner & Ward · ARCHITECTS
349 E. Main, #4 · Ashland · 482-5482

**The Web-sters: Handspinners,
Weavers & Knitters**
11 N. Main · Ashland · 482-9801

COAST

A New Leaf Nursery
1052 Southwest Blvd. · Coos Bay · 269-5912

Art Connection
165 S. 5th, Ste. B · Coos Bay · 267-0186

Bill Blumberg Graphic Art & Signs
North Bend · 759-4101

Burch & Burnett, P.C. · ATTORNEYS AT LAW
280 N. Collier · Coquille · 396-5511

Checkerberry's Flowers and Gifts
180 N. Second St. · Coos Bay · 269-5312

Clausen's Oysters
811 North Bay Dr. · North Bend · 267-3704

Cone 9 Cookware & Espresso Bar
Pony Village Mall · North Bend · 756-4535

Coos Head Food Store
1960 Sherman Ave · North Bend · 756-7264

Farr's True Value Hardware
Coos Bay · 267-2137 / Coquille · 396-3161

Foss, Whitty, Littlefield & McDaniel
ATTORNEYS
P.O. Box 1120 · Coos Bay · 267-2156

Frame Stop
171 S. Broadway · Coos Bay · 269-2615

Gourmet Coastal Coffees Co.
273 Curtis Ave. · Coos Bay · 267-5004

Epicurus Cooking School
Harp's Restaurant
830 First Street SE · Bandon · 347-9057

Harvest Book Shoppe
307 Central · Coos Bay · 267-5824

Katydid Gifts & Accessories
190 Central · Coos Bay · 756-2667

Menasha Corporation's
Land & Timber Division
P.O. Box 588 · North Bend · 756-1193

Moe's Super Lube
330 S. Broadway · Coos Bay · 269-5323

Nosler's Natural Grocery
99 E. First Street · Coquille · 396-4823

The Pancake Mill
2390 Tremont · North Bend · 756-2751

John Shipstad
1289 Butler Rd. · Coos Bay · 267-3827

Weldon & Sons Building/Remodeling
P.O. Box 1734 · Coos Bay · 267-2690

Winter River Books and Gallery
P.O. Box 370 · Bandon · 347-4111

KLAMATH BASIN

Audiology Hear Again
120 N. 10th · Klamath Falls · 884-4428

Cogley Art Center
4035 S. 6th · Klamath Falls · 884-8699

Latourette's Heating
2008 Oregon · Klamath Falls · 884-3798

Renaldo's Cafe
2350 Dahlia · Klamath Falls · 884-3846

UMPQUA VALLEY

John and Mary Kapka Unruh, M.D.
Roseburg

N. CALIFORNIA

Brown Trout Gallery
5841 Sacramento Ave. · Dunsmuir
(916) 235-0754



BACK SIDE OF THE BOOM

Tim Harper

Mushy or Macho?

There are lots of questions in this life. More than any of us can ever ask, much less find answers for.

I mean, think about it, gang – wouldn't you like to know all those weird and unusual facts and items that have plagued you as unobtainable since childhood? Everything from how high is the sky to who really shot Kennedy? Heck, Shirley McLaine notwithstanding, there are so many things we'll just never know no matter how many spirits from Atlantis or Mu we find someone to channel – and I'm not even counting those from Dubuque or some of the more rural parts of Iowa.

There is some mystery to life, that we'll never penetrate no matter how hard we work at being conscious and enlightened. Actually though, if one thinks about it, we'd probably get more answers if we stopped trying to replace common sense with all this off the wall '90's pseudo-spiritual folderol. I mean, c'mon guys, I'm as curious as the next person but I figure if the dolphins wanted to talk to me they would of done so by now. I figure they just haven't had anything to say or made the assumption that if they did say it, I'd be too dumb to understand. That makes sense, especially the latter.

Yup, we've come, in our new age enlightenment jag, to expect too much from our poor little brains – already overtaxed by more information, from more sources, than fleas on a broke back hog – and the sad, undernourished little gray darlings are rebelling. Just go out and look at the glazed eyes of most of our generation if you want to confirm that. Not even parenting teenagers can account for that much brain drain.

There is though, amidst all this, one question – especially in the '90's – to which

I sure would like an answer, regardless if that answer is an impossibility.

What do women want?

Now before our more militant sisters get out their kitchen knives, pruning shears and other assorted weaponry currently ascribable to their heroine of the moment, let me explain.


Communication between the sexes has always been an experiment in inter-species (or maybe extraterrestrial) communication – for both sides. What I'm trying to understand is the new perspective from which our now fully empowered sisters view us.

See, about twenty five years ago they came to us and let us know, in no uncertain terms, that the deal

had to be re-negotiated. Fair enough. We may not have done quite as much as we could, as quickly as we could, but basically we realized they were right and started to clean up our act.

That has caused even more problems in communication though, since treading the line is hard enough even when one can see it.

We've been told that we should be more sensitive, caring and willing to talk about our feelings; but if we do they often dump us as wimps or complain that we're whiners. The result of this is a mass of Alan Alda sentiment trying to talk like Charles Bronson. Doesn't work guys. They like that even less. Can't blame 'em for that one.

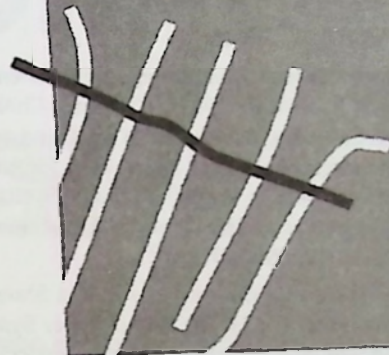
Ahhh, Bogey where are you now? What's a guy to do? Anybody know where I can find a John Wayne Festival? 

Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

Move over
Casey Kasem.

QUARTERDECK

CLASSICAL COUNTDOWN



Join Rich Capparella for a weekly countdown of the nation's favorite classical music recordings as published by *Billboard Magazine*. Expect some surprises along the way – such as *Pick of the Week*, *Dark Horse of the Week*, and an occasional *Turkey of the Week*.

Sundays at 3pm
CLASSICS & NEWS

artscene

ROGUE VALLEY

Music

◆ Southern Oregon State College Department of Music will present the SOSC HS Honor Choir Festival on Saturday, January 28 at 4pm, and on Sunday, January 29 at 10am and at 7pm. Performances will be held in the SOSC Music Recital Hall. Ticket prices are \$3 General/\$2 Seniors and Students. (503)552-6101

◆ Romantic Revolutionaries - Orchestra Showcase will be presented by The Rogue Valley Symphony and will include Tchaikovsky's *Capriccio Italien*, Debussy's *Prelude a L'apres-midi d'un faune*, and Brahms' *Symphony No. 2 in D Major*. Concerts will be held in Ashland on January 22 at 4pm at the SOSC Music Recital Hall; in Medford on January 21 at 8pm at South Medford High School; and in Grants Pass on January 20 at 8pm at First Baptist Church. Ticket prices are \$18/\$14/\$12. (503)488-2521

◆ The Northwest Bach Ensemble and musicians from the Oregon Shakespeare Festival will collaborate to present their third annual New Year's Concert on two evenings: Saturday, December 31 and Sunday, January 1. Both concerts are at 8pm at Carpenter Hall, on Pioneer Street in Ashland. Tickets are available at Cripple Creek Music in Ashland. Admission is \$10. (503)482-5017.

◆ Music Recital featuring Clem Hutchinson (clarinet), Karen Basin (bassoon), and Suzanne Stewart (piano) will be presented on Sunday, January 8 at 3pm at the First Presbyterian Church, 8th and Holly Streets, in Medford. The program will consist of works by Mendelssohn, Beethoven, Poulenc, and Glinka. Admission is by donation. (503)770-2071

Exhibits

◆ Schneider Museum of Art presents "Listening Devices" by Sheri Simons and "Fear and Fas-

cination" by Bruce Bayard. Opening Reception: January 12 from 7 - 9pm. Ashland. (503)552-6245

◆ The Gallery at Stevenson Union will feature the ceramic works of West Coast artists Catharine Hiersoux and Stephen Braun from January 23 through February 16. A free reception is scheduled on Monday, January 23 at 5pm. Hiersoux, a native of San Francisco, has been producing ceramic art for over 30 years and has had showings at the White House and the Smithsonian. Her work is often inspired by traditional vessel forms. Braun's work focuses on contemporary issues of environmentalism, capitalism, and the Western fascination with material wealth. The Gallery at Stevenson Union is located on the SOSC campus. Hours are Monday - Thursday, 8am to 9pm; Friday, 8am to 6 pm; Saturday 9:30am to 2:30pm. For more information call the Gallery, (503)552-6465.

◆ Grants Pass Museum of Art will present *Molas*, a collection from Lillian Nott Paintings, including works by Kathy Bird and Juan Gonzales, January 4 through 28. A reception will be held Sunday, January 8 at 2pm. The Museum is located in Riverside Park, Grants Pass. (503)479-3290

◆ Annex Gallery at Rogue Community College will present works by Karl Arhart January 9 through 27. Grants Pass. (503)471-3500

COAST

Events

◆ Folk musicians Alice & Albert perform at the

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

January 15 is the deadline for the March issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Port Orford Community Building, January 14 at 7:30pm. Sponsored by the Port Orford Arts Council. (503) 332-0045.

◆ Storm Watching Season in Bandon is January through April. The Bandon Storm Watchers offer free educational programs every Saturday at 3pm at the Bandon Community Center in Bandon City Park. Write or call PO Box 1693, Bandon 97411. (503)347-4721 or (503)347-3918

UMPQUA VALLEY

Music

◆ Twelfth Night: Christmas Friends, Vintage Singers and Bell Choirs, will be presented by Umpqua Community College's Fine and Performing Arts Department on January 6 and 7 at 8pm at the First Presbyterian Church. Admission is \$5. Roseburg. (503)440-4600

N. CALIFORNIA

Music

◆ Rick Hatfield Blues Band and the Lucky Duck Blues Band will be presented by the Yreka Community Theater's At Last! Series on Friday, January 20 at 7pm. All seats are \$10. 810 North Oregon Street, Yreka. (916)842-2355

Exhibits

◆ A Former Student Exhibition will be presented by Shasta College Fine Arts in the Gallery on campus in the Art Building January 18 - February 22. A Reception will be held on January 20 from 8 - 9pm. Also, at 11am will be given by Daniel Kasser, Lucinda Kasser and Patrick Wilson in Room 400, Humanities Hall. Redding. (916)225-4807

SAVE \$1

LOSE PUBLIC RADIO & TELEVISION

ANY QUESTIONS?

That's right. The current annual Federal appropriation to public radio and television stations around the country amounts to about \$1 per citizen. Recent comments by new leaders of the 104th Congress suggest that all Federal funding for public broadcasting could end. Here's what our new Congressional leaders said:

"One of the things we're going to do this year, I hope ... is to zero-out the Corporation for Public Broadcasting, which has been eating taxpayers' money."

— House Speaker-designate Newt Gingrich

"You could take one of the Public Broadcasting Service starts and send him out to Sioux Falls, charge \$10 a head and you'd probably get 10 people to come. If you sent Rush Limbaugh and charged \$10 you'd probably get 5,000. Let's face it: For too long, these guys in public broadcasting have told people their interpretation of the news and of what's going on in the country. They're startled when Rush Limbaugh comes along and all of a sudden people are thirsty for the truth. And that's what I think is going on."

— South Dakota Senator Larry Pressler

(who will become new chair of the Senate Commerce Committee, which deals with broadcasting)

For Jefferson Public Radio, losing all Federal funding would have a devastating effect on the service we are able to provide for listeners in Southern Oregon and Northern California. Whether it's classical music, jazz or news and public affairs programs you enjoy and value on Jefferson Public Radio we hope you will speak out. Please tell your national representatives if you feel that public radio is important and worth investing \$1 per citizen to preserve for future generations.

U.S. Senators

Oregon — Bob Packwood
Mark Hatfield

California — Dianne Feinstein
Barbara Boxer

U.S. Representatives

Oregon — Wes Cooley
Peter DeFazio
Ron Wyden

California — Wally Herger
Frank Riggs

Address Your Letters to Senators:

The Honorable (name)
United States Senate
Washington, D.C. 20510

Address Your Letters to Representatives:

The Honorable (name)
United States House of
Representatives
Washington, D.C. 20515

OPEN AIR

Tune-in to Jefferson Public Radio's house blend of jazz, contemporary, blues, world beat, and new music.

Join hosts **Keith Henty**

and **Colleen Pyke**

on a musical journey that crosses convention and shadows boundaries.



Rhythm & News

Monday-Thursday 9am-4pm

Fridays 9am-3pm



RECORDINGS

Colleen Pyke

Keiko's World

Keyboardist and pianist, Keiko Matsui, is from Tokyo, Japan. She began to study the piano at the age of four, and began composing music when she was in junior high. She and her husband, Kazu Matsui, a shakuhachi player, spent their honeymoon and savings producing her first album, **A Drop of Water**, in 1985. Since then she has pursued her dream of being a professional musician, and making music

that touches people deep inside. Keiko and Kazu combine western styles of music with the magic, prayer and ritual from the ancient traditions of Japan.

On **Doll**, the first track, "Bronze Casting," features Warren Hill on sax. Hill carries the melody, then passes it to Keiko, who takes us on a gentle journey of sound, which builds—a characteristic of many of Keiko's pieces.

"Moroccan Ashes," begins with a solid rhythm, building the percussion with Kazu's shakuhachi. Keiko's piano steps in, again slowly building in intensity. The Japanese influence of Kazu's shakuhachi then enters, filters through and takes us into an almost ethereal realm of ancient Japan.

"Doll," the title track, is my favorite. It begins with a steady beat and melody, builds quickly, and uses the full range of musicians appearing with Keiko: Lenny Castro, percussion, Akira Jimbo, drums, Clay Jenkins, trumpet, Steve Holtzman, trombone, Warren Hill, sax, to name several. The melody is upbeat, driving, and truly highlights Keiko's improvisational abilities.

"Water Lily," and "1942, From Russia," are more reflective, beautiful pieces, again building intensity, much like a movie score.

The album contains two vocal tracks, "Voice of the Heart," which reminds us to listen to our hearts, "... when your fragile


Keiko Matsui
Doll
WHITE CAT/UNITY 77716-2

world is falling apart." "Funny Things," talks about magic, and the natural world of the garden, containing "... the sights of a kingdom that few have ever seen."

"Eye of the Moon," reaches in and connects in a special way. It's an inspiring piece—the kind of music that makes you smile from deep inside.

"Sympathy," the final track, must have been written for Keiko's father, or in memory of him. The album is dedicated to Yoshihisa Doi, who died in late 1993. Sympathy is a beautiful expression, with Keiko's melody embellished with strings, bass, saxophone, cello and per-

cussion. The song finishes the compact disc beautifully.

Other recordings by Keiko Matsui are, **A Drop of Water**, re-released in 1993, White Cat/Unity, No. 77710-2; **Cherry Blossom**, White Cat, No. 77701-2, released in 1992; **Night Waltz**, 1991, Snow Crane Music, distributed by Sin-Drome Records. Kazu Matsui may also be heard on **Sign of the Snow Crane**, 1991, Sonic Atmospheres, No. 80033-2. 

Colleen Pyke hosts *Open Air* on JPR's Rhythm & News Service, Mondays-Fridays at noon.

els. "We're to try to identify evidence — specifically identify pieces, parts and products back to specific species; and to try to link suspects, victims and crime scenes together with that physical evidence." They work with US Fish and Wildlife Service agents; other federal agencies such as the Park Service and Forest Service; and all fifty state fish and game agencies. "And in our spare time, we're supposed to be a crime lab for the 125 countries which signed the CITES treaty." (The CITES treaty takes its name from the Convention on International Trade in Endangered Species of Wild Flora and Fauna, first held in 1973. The treaty has been signed by 125 countries; and the museum and the forensics lab are jointly working to attempt to bring CITES working group meetings to Ashland in the future.) In addition, the lab has created such programs as "Cargo for Conservation," in which illicit artifacts are donated to educational institutions and museums for educational purposes.

Forensics work can be particularly difficult, given that the origins and true contents of many products often isn't clear. "Just because something appears to be of Asian manufacture doesn't mean it wasn't faked in a New Jersey warehouse,"

Goddard says. "In fact, the overwhelming percentage of the Asian medicinals that we get in to examine are fraudulent. They do not contain the material specified."


Despite the difficulties on both practical and spiritual levels, Goddard is excited about the forensics lab's progress. "We're

bringing our science into some fascinating issues, involving DNA and analytical chemistry. We're getting a better understanding of what these parts and products are... It's a fascinating discovery process. It's a tremendous professional challenge to create a brand-new field of science, and to get to do it in the Rogue Valley is an absolute bonus."

So what's the most tasteless artifact he's ever run across in the course of forensics work? Might be the toad boots with toad heads on the toes. Or the toad purse with a zipper up its belly. Or the paperweight with an eagle skull encased in plastic, with the

beak sticking out the front. Or the crocodile feet dyed chartreuse and turned into key chains. "It's really hard to know where to draw the line between tastelessness and absurdity."

But for every piece of horrid kitsch comes another of astonishing beauty, and another where the clarity of abuse is far less. The difficulty of the questions remains, beyond the knowledge that the beauty found in the beast is threatening a great number of species, and that the threat to biodiversity means a threat to our own well-being. The swell of human population combines with our own

choices to create a problem which very urgently needs addressing, and if we don't deal with it, it will deal with us. As Ron Lamb puts it, simply: "One way or another, we'll abide by the laws of nature." If not always by the laws of consideration and good taste. 

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COMPACT DISCOVERIES

Fred Flaxman

Bridging the Gaps

When my wife and I win the Publisher's Clearinghouse sweepstakes, the first thing we're going to do is to start our own compact discs company. We'll be the only employees, and the *Compact Discoveries* label will specialize in bridging the gaps in the repertoire. We'll record the most exciting music by new composers, unjustly neglected gems from the past, and notable new interpretations of the classics.

While awaiting our multi-million-dollar check, however, we'll collect CDs from a husband-and-wife operation which has been bridging musical gaps for the past 13 years. They're called, appropriately enough, Bridge Records, and they're doing a great job without winning, so far as I know, a single sweepstakes or lottery.

But they've won several other awards, including "Best of the Year" citations from *The New York Times*, *Fanfare*, *Gramophone*, *American Record Guide* and *Opus*. They have received a Deems Taylor Prize and been nominated for several Grammy awards. In my opinion, Bridge really hit the jackpot with their recording of Sergei Taneyev's *Duet for Soprano and Tenor after Tchaikovsky's Fantasy-Overture "Romeo & Juliet"* (BCD 9034).

Just after Tchaikovsky died, Taneyev—who was his pupil, friend, and musical executor—discovered a draft of vocal parts to a love-duet for a *Romeo & Juliet* opera Tchaikovsky had barely begun. Taneyev combined this material with themes from Tchaikovsky's famous *Romeo & Juliet Fantasy-Overture*. The resulting composition sounds like an excerpt from the *Romeo & Juliet* opera Tchaikovsky might have written, but didn't. And it shows how operatic and lyrical the *Romeo & Juliet Overture* themes really are.

Listening to this melodious, melancholy piece brought me back to my teenage years when my older brother and I often played "Name That Tune" with classical records. Each of us would, in turn, select an excerpt

from an "LP" and put it on the "hi fi." The other player would have a maximum of three minutes to name the composer and the piece.

We both got rather sophisticated at this game. I remember to this day being stumped by the opening three minutes of the Brahms *Piano Concerto No. 1 in D Minor*. I might have guessed right away that it was Brahms, but never that it was a piano concerto. After all, no piano was to be heard in the entire excerpt. Turns out Brahms started out to write a symphony, but later changed his mind. The piano enters after three-and-a-half minutes of purely orchestral music!

My brother and I haven't played this game for at least 35 years, but I couldn't resist sending him a cassette recording of the Taneyev *Duet for Soprano and Tenor...*, labeled "Mystery Piece," along with a note asking him if he could identify the composer and the composition. It's a fitting, if long-overdue, way of getting back at him for the piano concerto with no piano, don't you think?

The *Duet for Soprano and Tenor...* is only twelve minutes long. The rest of this fine, all-digital recording is devoted to Taneyev's *Symphony No. 4 in C Minor, Op. 12*, a Tchaikovsky-like, serious, melodious work which I'm also happy to add to my collection. Both works are performed by the Moscow Radio and Television Orchestra conducted by Peter Tiboris, the founder and music director of New York's Manhattan Philharmonic. Stella Zambalis is the soprano in the *Duet...* John Daniecki is the tenor. I thoroughly enjoy both of their voices and their interpretations.

The detailed and interesting brochure notes which accompany this CD point out that Taneyev (1856-1915) is "one of those 'lost' composers who—thanks in major part to recordings—is in the process of rediscovery. Russians so admire Sergei Taneyev that they cannot understand why he is not as well-known in the West as their other great masters."

Although this Bridge CD helps to correct this problem, my own discovery of Taneyev was through a Chandos recording of his *Piano Trio in D Major, Op. 22*. This truly first-class romantic chamber music work is beautifully rendered by the Borodin Trio on an all-digital recording with excellent sound (CHAN 8592).

Bridge certainly didn't introduce me to Gabriel Fauré. But they did me—and, perhaps, you—a great service by compiling his *Complete Music for Cello and Piano* all on one CD (BCD 9038). This volume includes two of the most hauntingly beautiful and unforgettable cello tunes of all time: *Sicilienne, Op. 78* and *Élégie, Op. 24*. And it also encompasses five other short Fauré gems and two sonatas for cello and piano.

If I were to have any complaint about this CD at all, I'd say it borders on being "too much of a good thing," the way those compilations of "Favorite Love Duets" or "So-and-so's Greatest Hits" become like drinking melted orange juice concentrate after a few minutes. But the stunning performances by Steven Doane, cello, and Barry Snyder, piano, combine with the complicated nature of some of the Fauré works to keep this CD from ever getting too sweet or tiring.

Well, if my wife and I do win the Publisher's Clearinghouse sweepstakes, I doubt whether our *Compact Discoveries* label will be able to do any better than these two CDs from Bridge Records. In any case, it's not too likely that we'll win any time soon. The rules say you must submit your name and address on a 3" by 5" index card if you're not ordering. We ran out of 3 by 5 cards years ago.

I figure the odds of our winning without sending in the entry form must be about the same as if we did submit one. ■

Fred Flaxman's *Compact Discoveries* column is now distributed by computer internationally via the Internet.

POETRY

Timepiece

BY PAULANN PETERSON

Desire, that feathered clock--
quill-quick downy-slow--
beats time with its wings,
glides toward me without a whisper
of ruffled air.

Oh, and when desire goes
walking! stiff-legged
click click
winding up
tight winding down
I feel each step
each prickly stab of
heat.

Promise

BY PAULANN PETERSON

I want this man to slip his hand
under my hair, then take
the nape of my neck in his hold--
boldly, without hesitation--so the hair
is a dark curtain surrounding
this place where our bodies touch.

I will grow my hair in a heavy
fall down my back; along that skin
his hand might touch, I will spend,
drop by drop, what I have of perfume--
musk, magnolia, heat. I will
for this. For a chance of this.

Paulann Petersen's second book of poems, *The Animal Bride*, was recently released by Trask House Books. She lives in Portland.

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BOOKS

Alison Baker

Stubborn Twig: Three Generations in the Life of a Japanese American Family

By Lauren Kessler
Random House, 1993; \$25.00

There is a great difference between knowing something and understanding it. I knew that Japanese Americans were interned in relocation camps during World War II, but after reading *Stubborn Twig* I understand a little better what that meant to the men and women and children who were taken from their homes and communities with only those belongings they could carry. And I am reminded that the virulent prejudice, blame, and hate-mongering that seem so shockingly prevalent these days—against gays, against illegal immigrants—are nothing new.

Stubborn Twig won this year's Oregon Book Award for nonfiction, and it documents a part of Oregon history that many of us would like to overlook: the racism and prejudice against the Japanese that was rampant in this state, as it was in the whole country, throughout most of the century. The Yasui family, who came to Hood River, Oregon, from Japan around 1910, were always outsiders, no matter how hard they tried to be part of their community. Masuo Yasui, like thousands of other Japanese men, first came to this country to work on the railroads. His story isn't much different from any immigrant's tale: he worked hard for many years, and over time was able to buy property, develop his orchards, and become a leading businessman in the Hood River Valley. He was a model American, deeply involved in community affairs; his surviving children

were successful and eventually would all go to college.

But a few days after Pearl Harbor, Masuo Yasui was arrested and taken away; no charges were leveled against him, and his family wasn't told where he was being taken. He would spend the next four years in prison in the southwest, and would never see his home in Hood River again. Some time after his arrest, his wife and younger children were taken to the relocation camp at Tulelake.

What is distressing about this account, in addition to the government's action, is the way the Yasuis' business associates and neighbors reacted to his internment. Except for

a couple of close friends, everyone who had known Masuo Yasui for over thirty years—in the Rotary Club, in Chamber of Commerce work, on the board of directors of the Hood River Apple Growers Association—was ready to believe that he was a spy whose allegiance was sworn to the Japanese emperor. When the war ended, Masuo was released from prison, but he was a broken man who eventually ended his life by suicide.

Author Lauren Kessler was able to interview many members of the Yasui family, and so had access to the little bits of family memory that make history real. We see Shidzuyo, Masuo's wife, teaching school as a young woman in Japan, and we meet her doting father, who travelled many miles by bicycle to visit her; we see Masuo and

“
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Shidzuyo as young people raising their family; and we see Michi, their student daughter, who stands beside the railroad tracks thirty years later to watch as the train carrying her mother to the prison camp passes through Eugene.

We watch as Michi and her seven siblings, the Yasui *nisei*—American-born children of Japanese immigrants—grow up American, with the common second generation experience of learning one language and set of customs at home, another in school. The difficulties of living in two different worlds while belonging fully to neither were such that the oldest son, Kay, was unable to bear them, and committed suicide at seventeen. But despite the claims of one Oregon newspaper editor around 1910, who said, "A Jap's a Jap. The melting pot never even warms him," we see Masuo's grandchildren marrying the grandchildren of other immigrants from countries all over the world, every one of them as American as apple pie.

Each of us belongs to some group—a religion, a race, a political party, a class—that could find itself at the mercy of a more powerful group. The automatic response is that it can't happen here, in this enlightened time. But it happened here to the Yasuis only fifty years ago, and last November's election found Oregonians voting on laws and ordinances designed to limit the rights of gay Americans.

Important to add here is that the Yasuis did not meekly accept their fate, but engaged in the honorable American tradition of fighting injustice. From the day his father was arrested, Masuo's son Minoru, a lawyer, devoted himself to his father's release; after the war, and for his entire professional life, he was active in civil rights and community work, eventually playing a key role in the movement that sought redress from the government. Both he and his father had died before that movement led to the 1988 Civil Liberties Act, in which the U.S. government apologized to those Japanese Americans who were interned.

Stubborn Twig reminds us that the price of liberty, as someone said, is eternal vigilance. And like the best of literature, fiction or nonfiction, it could be subtitled "There, but for the grace of God, go I." ■

Alison Baker writes fiction, essays and reviews in Ruch, Oregon.

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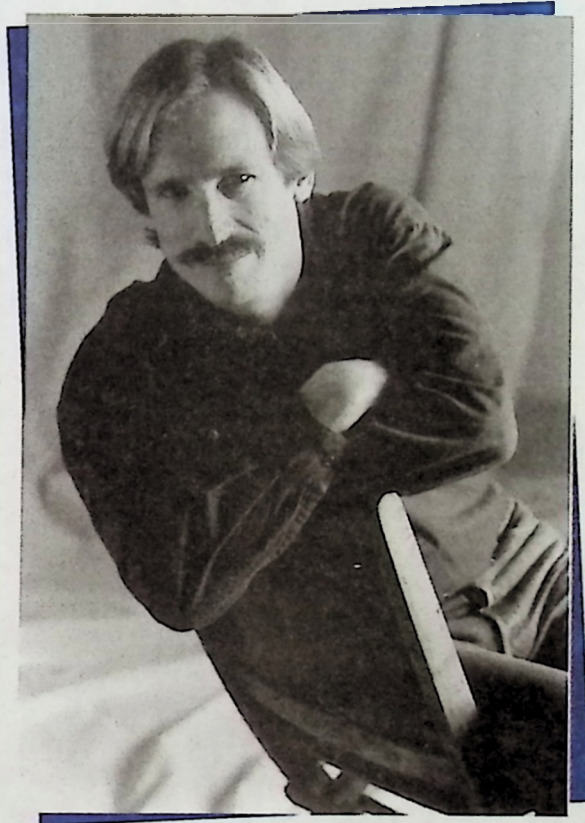
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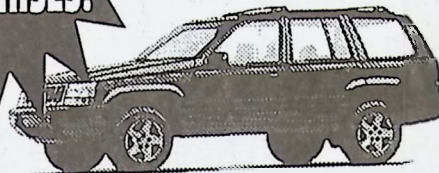
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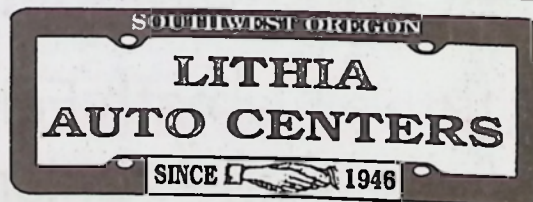
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